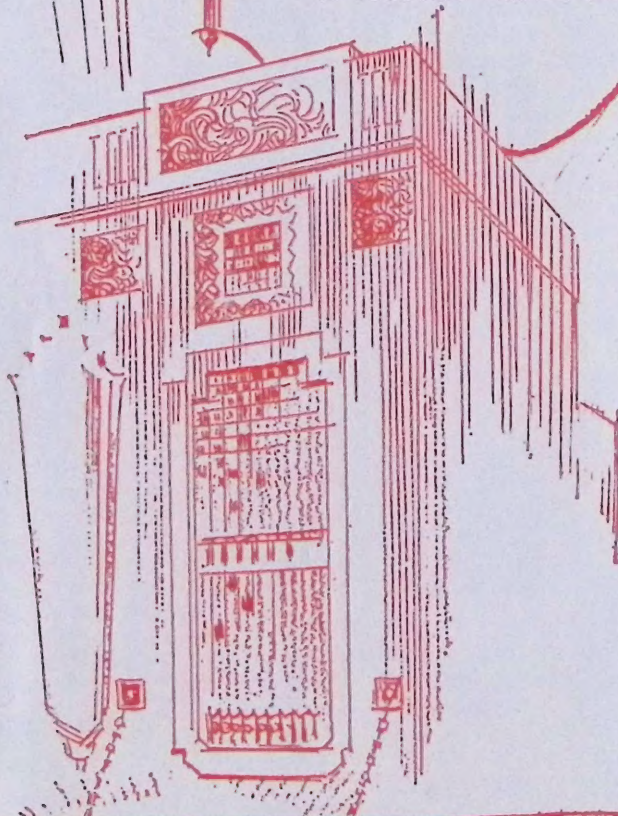


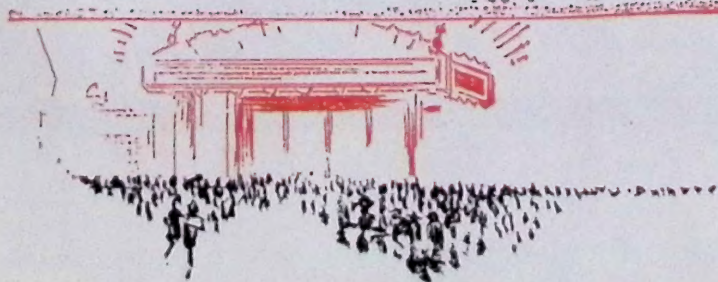
COMING

On Earth
Peace . . .
Good Will
Toward
Men . . .

A VICTORY PRODUCTION

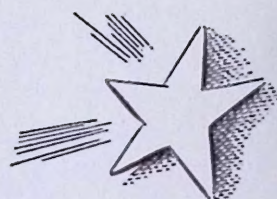


Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY



Christmas

EDITION • 1943

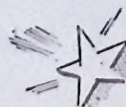


a Merry
Christmas



Odeon Theatres

ENTIRELY CANADIAN ... OWNED AND OPERATED



Santa Shines Boots & Saddles

Jerry Shea Passes Away in Toronto

Widely known in Canadian theatrical circles for nearly 40 years, Jerry Shea, founder of theatres bearing his name in Toronto and formerly associated with vaudeville houses in Buffalo, died suddenly on December 13 at his home, 28 Hudson Drive, Toronto. He had been in ill-health for eight months.

Mr. Shea opened his first
(Continued on Page 4)

Control Smallies Right at Source

The vexing question of 16 mm. control, one that has occupied exhibitors for several years, may be settled at the point where they originate — Hollywood—if the producers follow up the present opinions with a set of rules.

Major studios who do not make smallies for anything but army exhibition are thinking of
(Continued on Page 5)

727 FPC Employees In Armed Forces

A total of 727 Famous Players employees have enlisted in the armed forces according to a recent report by J. J. Fitzgibbons. Thirteen of the number are women. Of that total, 322 are in the Royal Canadian Air Force; 235 in the Canadian Army; 115 in the Royal Canadian Navy; and five in the USA Air Corps.

Of 28 casualties, 20 have been in the air forces, eight have been killed in action, nine are missing, eight are prisoners of war and three have been wounded.

Pilot Officer L. M. Cavanaugh, RCAF, formerly of the Palace Theatre, Calgary, was awarded the Distinguished Flying Cross.

Super Sagebrush Sagas Will Keep Ticket Rolls Unwinding

From here it looks as though Santa's stockroom contains a super-line of bullet ballads and ballets in Western style for the exhibitor's 1943-44 and 1944-45 tree.

The boys in the Hollywood dreameries, beguiled by musical escapism and socially significant stuff, have snapped out of it suddenly. Tired of fishing in their think tanks for new ideas in answer to conflicting complaints about what the public wants, they looked around instead and decided that the "They Went Thataway" opuses were too good for the common people to keep to themselves.

So what portends? So the movie equivalent of the carriage trade, the A house, will get a fine mixture of corn and variar. Binsful of bucks are about to be tossed into the fanciest Westerns
(Continued on Page 4)



JERRY SHEA

Veteran theatre man who passed away in Toronto on Dec. 13th.

Fox Has 2,415

Twentieth-Fox proudly numbers 2,415 employees, male and female, in the armed forces.

MGM Plans Revival Of "Showboat"

With Arthur Freed producing, MGM will put a revived "Showboat" before the cameras on January 3rd. Originally planned as a Nelson Eddy-Jeanette MacDonald vehicle, the Jerome Kern operetta was acquired from Universal. Kathryn Grayson has been mentioned for the Magnolia role, previously done on the screen by Irene Dunne and Laura La Plante.

H'wood Gears for Academy Awards

With the closing date for the Academy Awards, December 31st, uncomfortably close, the annual Hollywood rush to get under the wire with eligible pictures has definitely started. To qualify, films must open in Los Angeles not later than the last day of the year and play seven consecutive days. With some openings slated for as late as New Year's
(Continued on Page 5)

Fox Offers \$100,000 For Sherwood Play

Twentieth-Fox is reported to have offered \$100,000 for the screen rights to Robert E. Sherwood's stage hit "There Shall Be No Night."



Mr. and Mrs. Paul Nathanson visit Republic Studios on the set of "The Monster." Shown above are director George Sherman, Erich von Stroheim, Mrs. Nathanson, studio head H. J. Siegel, Vera Hrubá Ralston, Richard Arlen and Paul Nathanson.

In Old Oklahoma

SCOTT are supported by Albert Dekker, George (Gabby) Hayes and many others. Book it through EMPIRE-UNIVERSAL.

This REPUBLIC SPECIAL has already proved itself a bangup boxoffice attraction in its early USA dates and will clean up in Canada. JOHN WAYNE and MARTHA

Santa Shines Boots & Saddles

(Continued from Page 3)

the trade has ever known. Rosy O'Grady and the Colonel's lady, according to the new theory, are pushovers for drawls and six-shooters.

Judging by the size of the switchover, everybody has decided that the movie gold has been laying around their own backyard all the time.

Aside from the assembly line Westerns the exhibitor has been getting for years, there will be a number of top productions, some in Technicolor. "Desperadoes" and "Billy the Kid" proved something but it took the movie-makers until now to find out what it was.

Cecil B. DeMille will take a crack at an outdoor epic for Paramount—"Rurales," a Technicolor film. Universal has Deanna Durbin sharing the scenery with horses. MGM will make "Storm in the West." Harry Sherman's Technicolor spectacle for Fox, "Buffalo Bill," is in the making. Columbia has "Jubal Troop" and "Black Jim Hawk." Crosby will get his boots and saddles in "California." And so it goes.

All of them will get the best the studios can offer in the way of technicians, directors and actors.

The big parade of Westerns won't hamper the usual flow of lower budget films. The smaller companies are going all out on their established stars just the same.

So clean off those back seats, boys. The cowboys are coming to town.

Three Disney Films Get Russ Treatment

Three Walt Disney films, "Bambi," "Snow White" and "Saludos Amigos," will get Soviet treatment for release in the USSR. This move follows the success of a Russian version of "Der Fuehrer's Face" prepared by Leonid Kinsky.



A Message From WILL HAYS

The material things which man has created man can destroy, but there are certain spiritual things which no madness of conflict can demolish and which no touch of time can tarnish. This is a different Christmas, but it is Christmas still.

Many of our youngest and bravest will see this day by the flash of guns and the flame of bombs, but in their hearts, as in ours, will be the light of the Yule log and the candles upon the tree. Our efforts and their lives are offered to the end that some day we may once more at home together spend happy holidays in a clean and decent world.

Meanwhile, we of the motion picture industry strive unitedly to be of all the service that we can. We have done our absolute best to make sure that motion picture entertainment shall follow to the lonely outposts and the fighting fronts those who so desperately need any possible moments of relaxation. We have done this without lessening of the realization of the responsibility, in these days of dreadful strain, of furnishing vital entertainment and information to those on the home front. These are the services the industry is fitted to perform and, when the final record is read, I believe it will show a useful job well done.

Our every effort is now for war, but Christmas is still the birthday of the Prince of Peace, and we know that some day peace will come again. Then there will be another service for us to do and, even in these times, we must give some thought to that, especially as hope for an end to the world's dark days burns far more brightly than it did a year ago.

The Allied effort which has made us strong in war must make us strong in peace and pictures will play their part. Their universal language must use its utmost eloquence toward keeping friendship and understanding virile among those nations which have marched shoulder to shoulder through perilous days. The very best of which this art-industry is capable will be required, and there should be no discords or restrictions which would tend to hamper the quality of the product or the efficiency of the service.

The coming year will be fraught with problems and perplexities, but the motion picture industry will meet them with courage and the wisdom that experience brings. May each succeeding Christmas find us better neighbors in a brighter world.

Jerry Shea Passes Away in Toronto

(Continued from Page 3)

theatre in Toronto in September, 1899, and since that time had been active in the world of good entertainment.

Surviving are his wife, Mrs. J. Shea; two sons, Gordon and Nelson, and a daughter, Mrs. Stanley Moss of Toronto.

Mr. Shea and his brother, Michael, were known as pioneers in the field of modern vaudeville. Together they opened a theatre in Buffalo in which vaudeville was lifted to a form of clean family entertainment.

Jerry Shea brought this tradition with him when in 1899 he came to Toronto and opened Shea's Vaudeville Theatre at 91-93 Yonge street. Throughout his career he was always the strictest censor of any turn shown in any of his theatres.

His first theatre was succeeded in 1910 by the opening of Shea's Theatre. Richmond and Victoria streets and in 1914 Shea's third entertainment house in Toronto, the Hippodrome, now known as Shea's Theatre, was opened. Mr. Shea continued as managing director there until his death.

During the last war Mr. Shea took a leading part in the Sportsmen's Patriotic Association with P. J. Mulqueen, Fred Lyonde and others. Through this medium he contributed much to the recruiting and outfitting with sports equipment of the Sportsmen's and other battalions. He contributed the use of the Hippodrome for weekly Sunday night shows, to which his vaudeville performers gave their services and scores were recruited at these affairs.

Although all his life a devout Roman Catholic, he recognized no religious barriers and often put on shows for the benefit of the Masons and Orangemen of the city, by both of which bodies he had been honored with presentations.

Mr. Shea was a member of Our Lady of Perpetual Help Church.

Season's Greetings

**SOVEREIGN FILM
DISTRIBUTORS
Ltd.**

105 Bond St.
Toronto

Every type of entertainment
in the 16 mm. field



Film Weekly

Vol. 8 Christmas Issue

HYE BOSSIN, Managing Editor

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Season's Greetings

**INDEPENDENT
POSTER SUPPLY**

Season's Greetings

CAPITOL THEATRE

Cobourg, Ont.

JOHN SHERMAN

Monogram Pictures

Control Smallies Right at Source

(Continued from Page 3)

insisting that features starred in by their players while on loan be limited to the 35 mm. field. Current clauses of companies with this company forbid any issuance of films with borrowed players as home movies but this doesn't seem to work out rigidly.

Other companies feeding the 16 mm. field are growing thoughtful about the competition they are creating for their 35 mm. product. Something may come of their deliberations that will give the rural exhib. plagued by the intinerants, a break.

The Motion Picture Branch of the Toronto Board of Trade examined the situation recently and decided that it was against distributors peddling small-sized product in zones where their 35 mm.'s were not being played. Any kind of competition was frowned on, though it was admitted that 16 mm.'s often did the groundwork for 35 mm. theatres.

Because of the number of 16 mm. prints made available for the entertainment of men in the services, there is a great amount of such product. iWthout rigid control it may have a really detrimental effect on the nation's boxoffice.

Season's Greetings

Regardless of world conditions, one thing remains unchanged, my message of Goodwill and Good Cheer. And so, to you, whose friendship has meant so much to me, I send Sincere Greetings and Good Wishes For Christmas and the New Year.

L. W. Payne

CAPITOL THEATRE

Listowel, Ont.

In Memoriam

Sorrowfully but with reverence and affection do we remember at this time the passing from our midst of our most highly esteemed and respected friends and associates, Mr. N. L. Nathanson, Mr. J. P. O'Loughlin and Mr. C. M. Robson. These men were pioneers in the motion picture industry in Canada and, as leaders in their respective spheres, left an indelible imprint which will be long reflected in the welfare and progress of the industry. Many of us were privileged to enjoy an intimate and delightful friendship with them and we now feel a deep sense of personal loss at their decease. The motion picture industry has lost three of its outstanding personalities, and Canada three loyal and devoted citizens. To the members of their families we extend our heartfelt sympathy and our sincere hope that they will find comfort in the knowledge that the memories of their loved ones will be forever cherished in the minds and hearts of all those who knew them.

A CONDOLATORY EXPRESSION OF THE
MOTION PICTURE BRANCH OF THE BOARD OF TRADE
OF THE CITY OF TORONTO

H'wood Gears for Academy Awards

(Continued from Page 3)

Eve, many of 1943's most important productions will beat the deadline this month.

Universal leads the December rush with three candidates: "Flesh and Fantasy" and "Corvette K-225," opening this week, and "Gung Ho," the 31st. The valley lot has Deanna Durbin's "His Butler's Sister" playing in the hinterlands, but the comedy is not due home until in January. Looking back on earlier starters, the studio figures "The Phantom of the Opera" and an earlier Durbin, "Hers to Hold," among the year's possibilities.

Twentieth-Fox springs "The Song of Bernadette" with a road-show premiere on Christmas Day and may also present "Happy Land" before the year is out, but that is doubtful. "Jane Eyre," also, will not bow in until 1944. Behind it, 20th has "Guadalcanal Diary," "Heaven Can Wait" and "Claudia" among outstanding releases.

Two Warner entries are due in December, "Destination Tokyo" and "The Desert Song." They will give the studio a total of eight possible top-Oscar grabbers. Others are "This Is the Army," "Thank Your Lucky Stars," "Air Force," "Mission to Moscow," "Watch on the Rhine" and "Old Acquaintance."

Frankly proclaiming it their chief hope, RKO will trot out "Tender Comrade" on the 29th. Samuel Goldwyn's "The North Star," which RKO is releasing, will not reach local marquees in time. MGM is another with a single challenger, "Madame Curie," which opened on the 16th, although "Thousands Cheer" bows in on the 30th, and earlier the Culver City lot had "The Human Comedy" and "Bataan." Columbia breaks the December tape with "Sahara" and hopes judges recall its earlier "The More the Merrier."

BEST WISHES

JOE PLOTTEL

Vitagraph

MORRIS SINGER

Hermant Building

CIGAR STAND

GREETINGS

SID KARLEN

Victory Theatre, Toronto

COMING, APRIL, 1944

Fifty Years of the Motion Picture in Canada

WHEN in 1939 Canada joined Britain in the defense of world freedom, there were many who regarded the act as an exercise of sentiment and ancient obligation. On learning that Canada enjoyed freedom of action they realized that our early entrance into the struggle was no more than an assertion of national character.

For Canada has a distinct national character. Beside a burning desire to see justice done, some of its other ingredients are a tremendous sense of adventure, an ever-alive curiosity and a hailing of the new. Some of these characteristics caused Canadians two generations ago to recognize the future of the infant art which came to be known as the motion picture and to join the ranks of its prophets.

No doubt it was the proximity of the United States, home of the first really successful experiment, which caused the art to conquer the imagination of Canadians. Canada, although it in no way contributed to the invention of the motion picture, was a pioneer ally in cultivating public taste for it.

Next year Canada will share with the United States the 50th anniversary of the Edison Kinetoscope. On April 14, 1894, the first public peep show was opened in New York City. A short time later the first use of the Edison Kinetoscope in Canada took place.

Since then Canada has shared proportionately in every new triumph of the motion picture. A nation of movie-goers, our land is studded with theatres. Canadian production of films, once lively but dormant for many years, has risen again in the distinctive field of the documentary and won acknowledged leadership.

But mainly Canada has provided a steady flow of gifted players, talented technicians and leading producers to the Hollywood heart of the cinema—a contribution far out of proportion to our population. There is no room here for even a short list.

Canada's share of North American film accomplishments has never been known broadly. Mainly because, though there are definite distinctions between us and our cousins across the line, we still have more in common with each other than any two nations on earth. The sense of difference on both our parts is indeed small.

* * *

"As the tide of Allied fighting now sweeps across the Axis lands, shoulder to shoulder with our fighters go films of Allied production. I am glad to pay tribute to what Canada is supplying on both fronts.

* * *

"Some of the leading personalities of the screen, as we know, are Canadians. Some of the best technicians of the screen come from Canada and some of the best producing brains in the art are Canadian born. The roster of Dominion-born personalities in the screen's Hall of Fame now looms almost like a 'Who's Who of the industry.'"

Charles Francis Coe, vice-President of the Motion Picture Producers and Distributors Association of America.



ERNEST OUMET

He set out to put the motion picture on the Canadian map in the 1890s. He is still pioneering, according to reports. An avid experimentalist, Ouimet is still concerned with mechanical improvements.

WHAT is the history of the motion picture in Canada?

Predecessor of the exhibitor was Alfred W. Cooper, who brought Clarke's "Wheel of Life," invented in 1845, from London, England to Toronto. A tin cylinder, when revolved rapidly by hand its colored pictures showed people going through the motions of eating, drinking, clowning and so on. It was treated as a toy by the children of each new Cooper generation. When the motion picture industry had grown great enough to invite enquiry into its past by historians, Clarke's "Wheel of Life" became valuable in the eyes of its owner. Later

a bid for it by the Ford Museum was refused.

In 1888 Auguste Guay and Andre Verment ran a film exhibition as a side show on St. Lawrence street, Montreal. It didn't last long. A few years later the Countess D'Hauterive and her son, who acted as lecturer, came to Canada from France and showed fairy tale subjects before convent and college audiences. With the growth of public curiosity they were booked over the Proctor Theatre circuit in 1904. Their collection of 3,000 feet of film sufficed for three weeks of exhibition.

Interest spread early and motion picture exhibition began cropping up in different places in the Dominion.

In 1897 James McConnahee had opened up an exhibition in Victoria, British Columbia and was followed the next year by Miss Kate Rockwell, who was assisted by Maynard McDonald as rewinder. In Vancouver John A. Schulberg, later an associate of John Considine, opened the Edison Electric Theatre after a season of touring with films.

It was John A. Muir who was first to create a circuit in British Columbia. In 1908 Muir became agent of the Kline Film Company, later of Fox.

Originators of chain operation in a large way were Jay J. and Jule Allen, son of Bernard Allen, a Pennsylvania jeweler. Attracted by the possibilities of the motion picture entertainment, the Allens opened the Theatrum in Brantford, Ontario. They progressed in a remarkable manner. In time they owned or controlled 50 theatres in 21 cities, representing a total investment of over \$20,000,000.

Early in their exhibition days the Allens formed the Famous Players Film Service, with Phil Kaufman as general manager.

Their exchanges distributed the product of Famous Players, Lasky and Bosworth. In 1920, the franchise held by the Allens expired and Famous Players handled its own distribution after that.

Even the activities of the Allens were dwarfed by those of N. L. Nathanson, who came later and rose to the undisputed leadership of the industry. Nathanson entered exhibition in 1916 with the opening of the Regent Theatre, Toronto. Some years later he became head of the fast-rising Famous Players Canadian Corporation and through it eventually controlled hundreds of theatres.

It was in Montreal in the 1890s that L. E. (Ernest) Ouimet set out to put the motion picture on the Canadian map. As the representative of Pathe of Paris, this hard-working and still popular veteran is credited with opening the first exchange in Canada. He bought films outright, stored them in a cellar and rented them to whomever he could convince of their value.

In time he opened a film theatre in Montreal called the Ouimetoscope. Later he was responsible for the fine Capitol

On your right is a reproduction of a letter from Thomas A. Edison offering congratulations at the first Canadian showing of his Kinetoscope in 1894, a short time after its debut in New York City.

The original of this letter is in possession of the Canadian Motion Picture Distributors Association.

theatre and from the stage told those gathered there that it was the dream of his life come true. Ouimet even produced a film of his own in Hollywood.

The first long film exhibited in Canada was offered in an improvised theatre on Yonge street, Toronto. That was in 1896 and during the same year two enterprising Americans showed the film of the Corbett-Fitzsimmons fight for 25 cents admission. They took turns acting as "barker" for their offering, which ran continuously between 10 a.m. and 11 p.m.

THE first man in Canada to regard the motion picture as important enough to merit circuit presentation was John Griffin.

In 1906 Griffin opened the
(Continued on Page 31)

Call Address Edison, New York

*From the Laboratory
of
Thomas A. Edison*

Orange, N.J. May 1 1894

Holland Bros

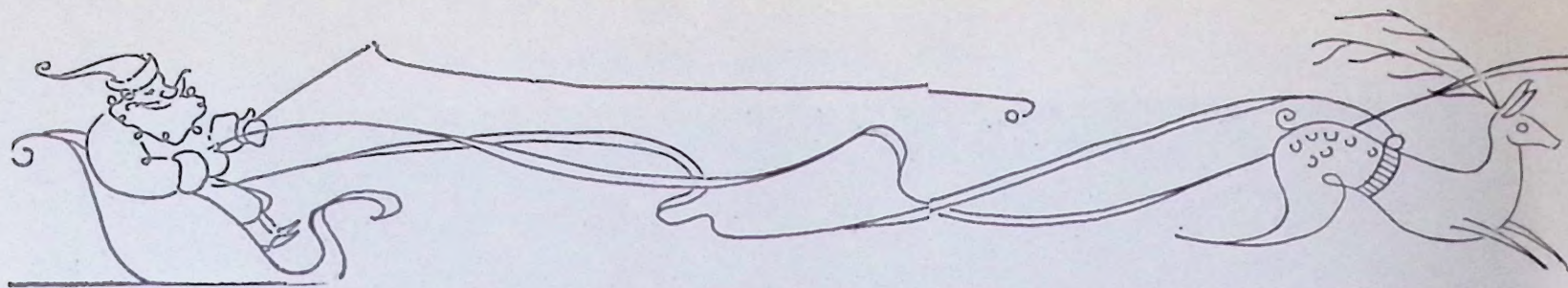
Ottawa

Canada

I am pleased to hear that the first
public exhibition of my Kinetoscope
has been a success under your
management, and hope your
firm will continue to be associated
with its further exploitation

Yours

Thomas A. Edison



Season's Greetings



**Exhibitor's
Booking
Association**

TORONTO



LOUIS B. MAYER

Vice-president in charge of production at Metro-Goldwyn-Mayer, a former resident of St. John, New Brunswick, who still maintains friendships in that city.

ANOTHER bright Hollywood anniversary that will take place next year, one that has shone increasingly each time it recurred, will be the 20th year of Metro-Goldwyn-Mayer. It was made possible by farsighted men whose business courage and shrewd judgment is reflected today in the motion picture's standard of excellence and its universal appeal.

Nineteen years ago—April 18th, to be exact—MGM came into existence to inspire the motion picture industry. The first picture produced by the new organization was the still unforgotten "Ben Hur" and the pace it set left its mark on film makers. Opposition organizations had to be good or get out of the league. That still goes for MGM.

The story of MGM is one of constant striving for quality of product, of continual seeking greater channels of public interest, and of joining with others of a like mind who were just as sincere and ambitious. The company began with a union of the best men with the liveliest ideas and there is still a tenacious adherence to that policy.

THE chief proponent of the last-mentioned idea when it was first made a fact in the motion picture industry is still at the helm of MGM as vice-president in charge of production—and he continues to believe in it. His name is Louis B. Mayer.

Mayer is an ex-resident of St. John, New Brunswick, and he still maintains his friendship with Walter Golding and old friends and neighbors. He worked as a ship salvager with his father. Recently he was honored by the province with the degree of LL.D.

Better Than They Knew...

After almost 20 years MGM, under Louis B. Mayer, continues to prove that the men who founded it knew what they were doing

from the University of New Brunswick.

The industry's highest-paid executive left St. John to enter the theatre business with a single theatre in a New England town and built it into a chain. The original Metro company was started in 1915 by Richard A. Rowland and was turning out such pictures as "Scaramouche," "Prisoner of Zenda" and "The Four Horsemen." Mayer, one of its earliest franchise holders, was its first secretary.

This lively exhibitor recognized the possibilities of production and, with his characteristic willingness to venture in a big way, sold out his theatre holdings. He moved to Los Angeles, took over the Selig studios and produced pictures that were distributed by Metro and First National.

Mayer is now 58. He once stayed overnight in the White House at the invitation of the president.

AT the time Mayer was running Selig other alive exhibitors had discerned the rising of the motion picture sun, among them the brain trust of the Marcus Loew organization—Nicholas M. Schenck, David Bernstein and Marcus Loew. The last began investing heavily in Metro in 1920 and soon bought the company. Back of Loew's venture was the need of product for his growing chain of theatres.

Another visionary was active then, Samuel Goldwyn, who was turning out films in association with Toronto-born Edgar Selwyn, the latter a Broadway producer of fame. Goldwyn realized that the play was the thing in films as well as stage. He was the first to build a roster of writers for motion picture purposes exclusively.

A merger between Mayer and the Loew's interests was a natural. After it took place the new company bought the Goldwyn facilities and so in 1924 MGM for Metro-Goldwyn-Mayer became letters of distinction throughout the motion picture world. They still retain their lustre.

From its beginnings to the present the MGM list of employees has risen from 500 to

4,000. Its stars have won twice as many Academy Awards for MGM than any other studio. There are 13 miles of paved roads in the 167 acres it occupies in Culver City, five miles from Hollywood, and within that area are 30 sound stages and 22 projection rooms. The story department goes through 20,000 scripts yearly to find enough good stories for 50 or more films.

Under Arthur Loew, son of Marcus, the company had built more foreign theatres than any other up to the outbreak of war.

THE distribution of Metro product in Canada has been handled since 1919 by Regal Films, of which the late N. L. Nathanson was president until 1940. A new company was formed in 1941 with Henry L. Nathanson as president and general manager.

Henry Nathanson started with Regal in 1916 as salesman in Winnipeg, became branch manager in Calgary and Vancouver, then was promoted to Western Division Manager, a post he held for four years before coming to Toronto. Under his leadership Regal has occupied a leading place in the Canadian motion picture industry.

Metro product originally came to Canada in 1915 when Herbert Lubin and Arthur H. Sawyer, later responsible for the erection of the Roxy Theatre, New York, opened Star Films in Montreal. The late Jim O'Loughlin, Canadian chief of Twentieth Century-Fox until his death earlier this year, was office manager under Abe Fisher and Abe E. Smith, now Regal manager in St. John, New Brunswick, was booker, salesman and revisor until he left for Vancouver with Lubin to open an office there.

Lubin and Sawyer's venture ended in litigation and Joe Unger, now with Paramount in New York, acquired the Metro franchise. Unger opened his own offices, the Toronto one being managed by Harry Law, who was succeeded by Harry Price.

The late N. L. Nathanson had opened Regal Films in 1916, with Alex Aaronson, later associated in theatre ventures with him, in



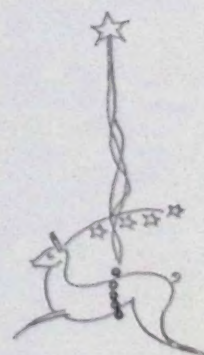
HENRY L. NATHANSON

President of Regal Films Corp. (1941) Ltd., Canadian distributors of Metro-Goldwyn-Mayer Pictures, is one of the leading figures in the Canadian film industry.

charge. Nathanson bought out Unger, who remained until the late Phil Kaufman replaced him. Harry Kaufman, now general manager of Monogram, was in charge of the West.

WHEN MGM opened activities in 1924 there was a general celebration at the studio, with civic dignitaries speaking and Will Rogers acting as master of ceremonies. Next year, if the celebration is duplicated, it will be shared by more people in more places than the founders ever had in mind when they created the company.

Abe Polakoff
Holiday
Greetings



Lou Polakoff

The Same Old Wish
**A MERRY
CHRISTMAS**

AND A

**HAPPY
NEW YEAR**

from

**UNIVERSAL
PICTURES**

DISTRIBUTED IN CANADA BY
EMPIRE-UNIVERSAL FILMS, LTD.

IN THE COMING BATTLE OF Motion Picture Imperialisms

A Powerful Figure Looms

IN AN industry of many outstanding individuals and individualists the activities of one man are attracting major attention, exciting the curiosity of all and causing nervousness in many quarters about his future intentions.

He is a Britisher named J. Arthur Rank.

Rank's name keeps popping up in American trade journal headlines and his moves, real, projected and rumored, win ample space even in these days of paper rationing. Seemingly impossible schemes of a world-wide nature take on a credibility in people's minds when Rank's name is attached to them in every unauthorized way. The dreams that are credited to him are causing nightmares in competitive quarters.

Who is Joseph Arthur Rank?

Rank was born in Hull, England in 1888, educated at Cambridge and came to prominence as head of a great flour milling concern. A staunch Methodist, he entered the film trade with the purest motives, founding the Religious Film Society. From that he stepped into the commercial field.

How powerful is he in the motion picture industry?

The man who seven years ago was unheard of in the motion picture field acquired control of Gaumont-British in 1942 and is also chairman of Odeon Theatres, Ltd. of Britain. Together these companies give him control of 600 Old Country theatres. He is reported to control something like 1,000 of Britain's 4,500 motion picture houses and to have the say on three-quarters of the A. playing time there.

Not only does Rank dominate British exhibition but he is a leading figure in distribution and production. He controls the leading studios and his exchanges distribute much of the British and some of the American product. It is known that he is a heavy stock-holder in Universal, one of his companies handling its distribution in England.

Every new shift of the British industry seems to leave Rank in a better position. American companies are his associates and competitors at the same time.

His holdings are so great now that legislative bodies have asked that he consult them before undertaking further expansion.

What does Rank want?

At this time Rank's chief development on a world-wide scale has to do with distribution. He wants more playing time everywhere for British films — particularly in the USA. This is to make British production on an increased scale practicable. Rank



J. ARTHUR RANK

Leading figure of the British Film Industry

makes his own films for his own theatres.

"We cannot, on the British market alone, recoup our costs of production," he told the press recently. "Therefore, without a world market, we shall be strangled."

What does Rank propose to do about it?

Rank has called on USA interests for co-operation in finding greater playing time.

"They may wish to impose conditions on me that I cannot accept," he said. "In that case, instead of friendly competition, it will be more of a battle. If a fight were forced on me I am ready and in a position to fight back with or without collaborating with Hollywood. I think I can build up a world market for British films inside four years of peace."

Rank has denied that he was seeking a monopoly of the British or world film market. He feels that his and other producers' films are not getting a fair chance abroad. The British

film is a civilizing influence that must exert its effect.

Rank recently organized the Commonwealth Film Corporation, with himself as chairman, for the universal distribution of British films. There are signs that some understanding may be reached between the British and Americans, for Rank said a while ago that he may confine his activities to Europe.

If such films do not receive their due he may open exchanges in the USA at a cost, it is estimated, of \$30,000,000. And he is being taken seriously. Until now any dealings with Rank by USA companies were handled by representatives. Now the top men consult with him in person. American film leaders are beginning to air a more liberal attitude in their statements about British films.

American film rentals from Great Britain are estimated at \$80,000,000 and this figure is expected to jump to \$150,000,000 after the war. Outside theatre holdings in Britain reach a tre-

mendous figure and American investors may have to meet Rank's request to stave off the battle that may jeopardize them.

Rank's ideas about the American market apply to the rest of the motion picture world. He has been reported making bids for Canadian, South African and other Empire circuits. American companies own large circuits in Empire and other countries. Rank is resolved, if necessary, to win them for British trade. Empire preference may operate in his behalf. He is determined to sell films or show them or both.

He knows the failings of British films up to now and he has plans for including as many popular ingredients as the American ones have. This, when exhibition outlets fail to him, will enable him to retain them.

Every motion picture company is eyeing the post-war world for possible expansion. Circuits are being acquired quietly, real estate is being bought for theatre and distribution sites. It is agreed everywhere that the war will be followed by the growth of the motion picture and its newest developments on a vast scale.

If working arrangements are not reached now a great battle of motion picture imperialism looms.

Americans know it. They are increasing their English production and it is thought that they will invest \$50,000,000 in it when the war is over. The result may be that everybody will be battling in everybody's back yard. Rank may find himself in production on this side.

And Hollywood is worried. Some film executives have mentioned that the State Department may be asked to speak for the protection of the USA world-wide industry, considering that British plans for expansion are being supported by the London Board of Trade.

"If some of the British films made during the past year under unfavorable conditions may be considered samples of how British technique of film production is progressing," said Nathan D. Golden, chief of the motion picture unit of the USA Bureau of Foreign and Domestic Commerce, "then the British bid fair to become our greatest competitors in the film markets of the world."

The British lost their dominance of the motion picture when the first World War diverted their energies. They may recapture it after the second World War.

If they do J. A. Rank will be chiefly responsible.



*A Merry Christmas
and a
Prosperous New Year*



**Producers
Releasing
Corporation**

HARRY ALLEN

Contrary Mary -- Mary Was Right

AT THE beginning of the wee unit of time called the Twentieth Century Toronto, the Queen City of Canada, was much like it is now. True, there are more people living within its confines today and architecture, dress and transportation have changed. But then, as now, there was a martial spirit in the air. The Boer War was on and the population was filled with pride and patriotism.

Coming to a close was the reign of Queen Victoria, whose span of rulership became an era of conduct and ideas which would thereafter be identified by her name, and is now personified by stage characterizations of frigid women and rigid men. The first decade was one of excitement. In it Russia, Japan, Britain, the Dominions and the Boers were engaged in one war or another.

The new turn of the wheel of time seemed to reveal little understood desires in the hearts of people everywhere. The industrial age had developed rapidly and become extremely capitalistic. Under it a vast and growing energy roared and spilled over into many directions, bad and good, because there were not enough channels of international life to guide its distribution. Perhaps the countries at war were victims of the vague and inner spirit of universal unrest.

There was a definite sense of great things to come. Men were challenging the air, the sea and the earth in ways unheard of before. Electricity was still limited in its use but an accepted fact. Talk of flying machines, underwater wagons and horseless carriages drew the sneers of skeptics.

The world was alive with the stirrings of a great curiosity. And though people didn't believe that anything much would come out of every new and outlandish contraption aimed at making life more interesting, they yearned for them just the same.

Some people even seemed to believe that the strange experiment called the moving picture might even prove practicable for general use and entertainment. The man who had much to do with it, Edison, didn't think so. He refused to spend fifty dollars to patent his projector in Scandinavia. It was not long, though, before he changed his mind.

OBVIOUS to the inner and outer excitement of that time, tiny Gladys Smith, whose curls always attracted the attention of passersby, played on the

pavement of a leafy Toronto avenue with her sister Lottie and brother Jack when not busy with the theatre. Born in Ontario's capital, at the age of five she already had a speaking part with the Valentine stock company, a local troupe. At eight she toured with "The Little Red Schoolhouse" and a year later starred in "The Fatal Wedding." She progressed steadily and reached Broadway stardom in "The Warrens of Virginia," a David Belasco production.

The curly-haired Canadian tot who found an important place in the theatre early in life was to become the living symbol of one of the fifteen great inventions of history—the moving picture. But before that happened a personal decision calling for courage and faith was necessary.

Those were the golden days of the theatre and Mary Pickford's future had been guaranteed by its master, David Belasco. She, however, had become interested in moving pictures, after infrequent excursions into the new medium. The question now was which to choose as her full-time field of endeavor.

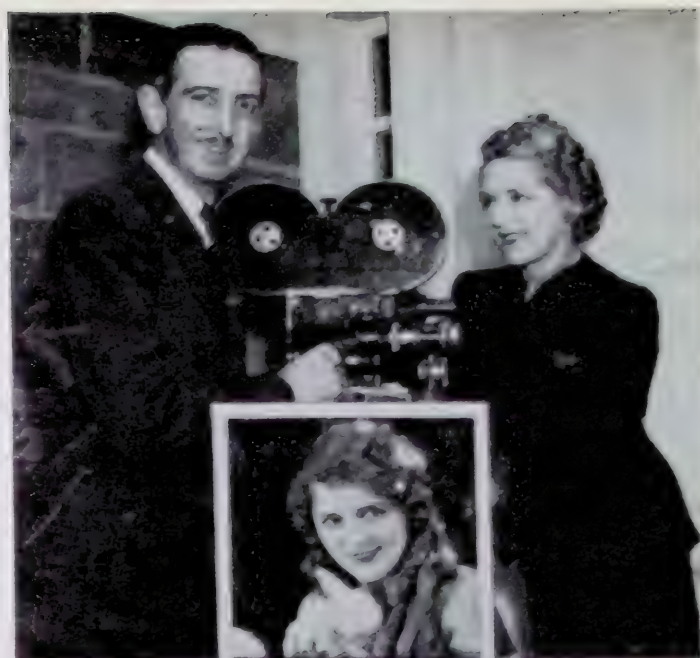
Though known to all, moving pictures were scorned by the Intelligentsia of the stage, who treated the medium as a step-brother of the older method

Her Personal Decision Changed Motion Picture History

of public entertainment. This spirit had spread to the public and outdoor shooting was a job made painful by impolite on-lookers who played pranks on the suffering actors and actresses.

The type of patrons attracted by moving pictures, it was agreed in polite society, were from the rough crust of life. The propriety of ladies sitting next to total strangers in a darkened theatre room, often a made-over store, was a favorite subject of discussion. There were even peep-hole parlors, through which the timorous could see with sure safety.

"Some day," a Biograph official predicted bravely, "pictures will be seen on Broadway just like plays, and they will be accorded the same dignified attention that John Drew receives."



Mary Pickford, shown with newsreel cameraman Roy Tash of Associated Screen News while in Canada last year. Inset is an early picture.

MARY PICKFORD decided to gamble her future as an actress. What that decision meant to her may be understood from a letter sent David Belasco by William C. deMille, a ranking playwright of that time and brother of Cecil B.

Wrote deMille on July 25, 1911:

"Oh, by the way, you remember that little girl, Mary Pickford, who played in 'The Warrens of Virginia'? I met her again a few weeks ago and the poor kid is actually thinking of taking up moving pictures seriously. She says she can make a fairly good living at it, but it does seem a shame. After all, she can't be more than seventeen and I remember what faith you had in her future; that appealing personality of hers would go a long way in the theatre, and now she's throwing her whole career in the ash-can and burying herself in a cheap form of amusement which hasn't a single point that I can see to recommend it. There will never be any real money in these galloping tin-types and certainly no one could expect them to develop into anything which could, by the wildest stretch of the imagination, be called art.

"I pleaded with her not to waste her professional life and the opportunity the stage gives her to be known to thousands of people, but she's a rather stubborn little thing for such a youngster and says she knows what she's doing.

"I suppose we'll have to say goodbye to little Mary Pickford. She'll never be heard of again, and I feel terribly sorry for her."

Nor was Mary Pickford without moments of uncertainty after

she turned her back on the stage.

"If I remain in the movies I know I will just be ruined for the stage—the acting is so different—and I never use my voice," she told a friend. "Do you think it will hurt me if I stay in pictures any longer?"

She gave way to her doubts and David Belasco presented her in "A Good Little Devil" in 1912. In the spring of 1913 she made the film version and remained with motion pictures from then on.

HUMAN interest is something no living person is without. Mary Pickford attracted more of it than any person in the industry when it was struggling for a place in public entertainment. She personalized the industry to the world when it needed an ambassador who could command affection. Moving pictures kept pace with the growth of her popularity. There is no doubt that the girl who was identified by patrons as "Sweet Sixteen" before screen credits and star billing became the rule gave the star system a great boost.

"America's Sweetheart," the Canadian girl came to be known. And such is the affection which still exists for her that, when each new rumor arises that she may appear again, both the new and old generation become alive with anticipation. This over 30 years after she made her debut as a screen actress.

So great was her attraction to the public that playing for a salary was soon a thing of the past. In 1915 she became vice-president of the Mary Pickford Famous Players Company, turning out a steady stream of films under its name. In 1916 the Mary Pickford Company was organized

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A COMMON QUESTION

What's the NFB Idea?

JUST before the war John Grierson came to Canada from the British Isles to make films for the government. The National Film Board since then has expanded its staff from 40 to 400 and its scope to the world. NFB product not only wins attention in the most remote parts of the Dominion but makes its point in twelve languages at home and abroad.

Such has been the nature of John Grierson's accomplishments in a country formerly almost barren of film production that he and his activities have won praise and criticism in the highest circles. Hollywood has awarded one of his films an Oscar, others have been filed by the Library of Congress in Washington, the NFB has been asked by foreign governments to make films for them, members of parliament have directed roundabout but ineffective attacks at the NFB, and the commercial motion picture industry has peered at its doings with apprehensive curiosity.

The man who came here with little publicity today holds sway over two of the three leading means of public influence — the NFB and the War Information Board.

The work of the NFB and the WIB has caused Canada to become a little country with a big voice—a voice that outshouts the United States in many places and often in the United States, considering that 6,000 American theatres show NFB reels weekly.

Canada, thanks to the NFB and the WIB, is no longer a neck of the North American woods in the minds of our neighbors.

There is a natural nervousness about so much control of the country's food for thought being in the hands of one man, even if he is officially subject to the orders of a board especially set up to guide policy. That raises many questions.

How the controller looks at things is one of them. This can be answered by the quotation below, taken from John Grierson's "Notes on the Psychological Factor in Administration and the Relation of Public Information to Public Morale," issued privately to his co-workers and printed in a recent issue of Canadian business:

"To achieve that kind (total) of war effort, people should be given a profound sense of common—and equal—participation in a creative enterprise — that of building a new and dynamic

JOHN GRIERSON To Canadian Exhibitors

I am glad to have an opportunity like this at the end of the year to thank members of the Industry for their cooperation with the Film Board and the Government Services. The Industry has, as ever, made its great contribution to the many drives, campaigns and programs of information which are so necessary if the people are to be kept in touch with the needs of the nation in wartime.

It is a complex business, this two-way traffic of information from the people to the Government and from the Government to the people. But it is of the essence of democracy that the job be done, so that all people alike will have the fullest sense of their responsibility and of their opportunity to serve. It is important whether it is a matter of salvage or of war loan, good industrial relations or of effective food conservation.

On the surface, subjects like that sound dull and not the sort of things one would want to make films about. But a nation has to think about these things and act upon them if the war effort is to be kept at maximum and total effort achieved. I therefore don't apologize for bringing them up, even in the presence of my friends the distributors and exhibitors. They know as well as I do that the Industry has to do the best job it can to help solve the problems that beset a country when it faces the job of mobilizing its material and spiritual resources.

At the Wartime Information Board and the National Film Board we are all the time having new jobs of information put on our plates. Perhaps we have to explain difficult matters like the economic stabilization policy and why ceilings on prices and wages are necessary. Often it is hard to see how they can be turned into film. Often, I confess, I look back to the days of pre-war entertainment and think it is a sad world when you have to substitute the Perils of Inflation for the Perils of Pauline, and the exhibitors must be wondering what the film business is coming to.

But even the public informer has his compensations. For one thing you have to make the stuff as interesting as possible so you don't break the exhibitor's heart altogether. That way you arrive at Plugger and he has done not so badly as the film fan's version of Economic Man.

The chief compensation, however, is in knowing that the Industry appreciates not only our problems but its own national duty. It has done superbly by *WORLD IN ACTION* and *CANADA CARRIES ON* and the newscasts and all the other items we have turned out in the name of public information. We try to put them into the mould of entertainment and largely we succeed. I think both *WORLD IN ACTION* and *CANADA CARRIES ON* are two good series in any film man's language. But it is not just the entertainment aspect that is important. It is the subject matter and ideas they carry. They provide, or ought to provide, the pabulum of good citizenship just as well as the screen and the atmosphere of the theatre can provide it. It isn't the old kind of entertainment, no. It is a new kind of entertainment we are making with subjects like *LABOUR FRONT* and *FOOD WEAPON OF CONQUEST*. It is entertainment, but it is also entertainment which means something—especially for the war effort and the future of Canada.

The Film Industry has come to realize in recent years that it is not just a great entertainment industry, but a great public utility; and it has acted and served as a great public utility. This is an aspect of its achievement about which far too little has been said, but it is the surest guarantee of its ever increasing stature in the life of the nation.

GRIERSON has a humane viewpoint and a desire for public service. Though attacked on that score, there is little doubt that he has remained above serving politicians and private causes.

But what will happen to the great twin-engined machine he controls if it falls into other and less scrupulous hands? What if it is inherited by politicians who wish to make use of it for personal purposes? The prospect is a painful one.

While there is no compulsion today in the use of the products of the NFB and the WIB—and it is unlikely that there ever will be—there is nothing to prevent either from having a phonograph attachment hooked on by future holders of temporary power.

Against that, if it ever should occur, we have the wonderful think called public indifference, which grows to oppose the false in countries where free discussion is permitted.

Will the NFB continue after the war? The news that a million dollar building will be erected to house its future operations seems to indicate that it will. Will Grierson continue to guide it? Only Grierson knows.

Those who have attacked either the NFB or the WIB have never claimed that the country would be better off without them.

HOW does the commercial film industry feel about the National Film Board?

Complaints up to now have been of a minor nature. Rural exhibitors, in some instances, claim that NFB projectionists operating in schools and clubs have cut into their business. Most of these differences grow out of fear of the NFB's future activities.

Others claim that NFB two-reelers should be cut in half to be more effective. Many of them are not suited to week-end crowds, which seek entertainment. Providing that and also finding time for NFB reels lengthens the running time of each show and reduces the number of patrons.

The continuation of certain types of trailers obviously unpopular with the public doesn't say much for the flexibility of the producers.

On the whole Canadian exhibitors regard the NFB as supplementing the industry rather than competing with it. No doubt the NFB will come to

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democratic society . . . A new emphasis, positive and constructive rather than negative, should be introduced into propaganda. The major functions of such a program should be to impart to the people:

"1. A positive appreciation of

the things they themselves can do and initiate; the manner in which they can improve their skills; the channels through which they can increase their contributions to the national effort.

"2. An understanding of their relationship to the total social picture and of the significance of their particular tasks for the war effort.

"An understanding of the significance of the things they are doing for the post-war period and an appreciation of the potentialities of the new social order."

Compliments
of the
Season

CLAIR HAGUE

UNIVERSAL
PICTURES

Merry Christmas and
Happy New Year

ROYAL GEORGE THEATRE

1217 St. Clair Ave. Toronto



Merry Christmas

and a

Happy New Year

TWINEX CENTURY
THEATRES
CORPORATION
Ltd.

TORONTO





Holiday Greetings

from everyone in

FAMOUS PLAYERS

FAMOUS PLAYERS
CANADIAN CORPORATION LTD.

Manager Tom Daley Is a Wise Old Showbird
Who's Kept Them Coming Back for Years

Saga of A Herring Choker

IN the Maritimes no Toronto citizen is ever greeted with the time-honored, universal and wearisome expression, "You're a long way from home." In Old Acadia and New Scotland, which gestures at the foot of the Atlantic in brawny defiance of our enemies and waves a reassuring salute to our allies, the Torontonians is inevitably stopped with, "Toronto, eh? I'll bet you know Tom Daley!"

You would certainly think that by the number of returning Torontonians who report this same fact. And, come to think of it, the betting Bluenoser would have something of a cinch.

For owlsh and bland Tom Daley, in a city heavily populated by theatre managers, is widely known and affectionately regarded much as in the same manner as the pilot of any small town's only theatre. By dropping in on Daley while regularly covering the trade beat, a reporter might meet the premier of the province, the average citizen and all income tax worriers in between.

As manager of Canada's largest theatre, the vast and handsome Imperial, The Daley is the object of friendly attention and occasional carping — much like any manager but on a larger scale. This being constantly exposed to the whims and whifors of every type of man's varied likeness has made him an expert at public relations. It has skilled and schooled him in the soft answer, the firm front, extreme helpfulness and patient listening.

This pilot of Famous Players' Canadian flagship came to Toronto 21 years ago from his adopted city, Halifax, and has since thrown three naturals in a row—seven years each at the Tivoli, Uptown and Toronto. And after seven years at the Casino of Halifax, at one time the Maritimes' most de luxe house. The only time he has seen service outside Toronto during the period stated above was when he returned to Halifax for six weeks in 1930 to get the then newly-constructed Capitol Theatre off to a plush start and on its merry way.

During his first few years in the Queen City, as was the fashion in the craft then, he personalized the Tivoli by taking part in community activities. Preferring sports, he organized the Tivoli baseball and hockey teams, which won local and provincial distinction through several championships. Though his athletic interests are years gone, the sports community still considers him

its own and every manner of invitation arrives at his desk.

THOUGH born at St. John, New Brunswick, of Irish ancestry and sincerely calling Toronto his home, Tom manages to maintain a three-way loyalty in a manner beyond question. This triple background colors his everyday expression. "Codfish aristocracy!" he is apt to snort as some snooty cootie waltzes by away from the theatre. Or he may speak glowingly of another as being "as Irish as Paddy's pig."

When it comes to food he is the complete cosmopolite. He loves pastrami sandwiches, borsht, chilli, chow mein, limburger and everything that helps the world cook with gastronomy. Daley will lead a relentless midnight search for some little known source of culinary delight about which he has heard the merest rumor—and linger till the last knish is devoured. It's a wonder he isn't much bulgier out where the vest begins.

His retention of a reasonable figure is probably due to the fact that, as a conscientious manager, he regularly oils his yodel and mountain boots, grabs his alpinestock, releases the Imperial St. Bernards, and climbs from the sub-cellar of the theatre to the projection booth on an inspection tour. He has never been reported lost, either.

But come hell, high water, food or friendship, Tom Daley is an unredeemed Bluenoser through it all. Don't get the otherwise factious Tom talking about the food down home by the sea unless you have nowhere to go for a week. You'll hear about herring and potatoes boiled together until the potatoes taste like the herring and the herring like the potatoes and both like a heavenly helping. You will be overwhelmed by a rhapsody of raves about bread baked in outdoor kitchens, lobsters, oysters, clam chowders and New England boiled dinners. Your mouth will water so much that you'll wish you had worn a sou'-sweater.

Though Tom is an avid reader of old and new literature, his favorite volume is a numbered collection of photographed seascapes taken off Halifax by Wallace R. MacAskill of that city. Daley lingers over these long and lovingly, then in dreams beholds the magnificent fury of his native shores. His lucky pocket piece is a New Brunswick penny token, a century old this year, which features a sailing ship. Let him who would steal his purse.

But let him who dare a try at separating Tom from that smooth chunk of ornamented copper be prepared to offer his life as an equal stake.

IN St. John Daley was known as "Little Tom" because the senior Daley was "Big Tom." He was a regular divv of a boy, his grandfather predicting that he would come to a bad end—which no doubt grandpa would consider he did by joining the theatre.

Tom started out to lick the world as a young reporter on the



TOM DALEY

Popular manager of the largest theatre in Canada, the Imperial, Toronto. He's a wise old veteran whose home town is St. John, New Brunswick.

St. John Sun, the free coffee and cake being a greater inducement than his stipend of three dollars weekly. Motion picture players weren't billed in those days and managers didn't know what they were playing until the stills arrived. Newspaper readers had to be written from these. Daley added \$1.50 to his weekly earnings by relieving one manager of this painful task.

It was Walt Golding, long-time manager of the Capitol, who charted Tom's future course. Walt had left his job as advertising manager of the St. John Sun to become a theatre manager. Tom soon said goodbye to news-gathering and entered the field as a projectionist, though it didn't take him long to get out of the booth. Before he did he was one of those responsible for causing the province to licence all projectionists.

Daley began his theatre life at the Unique, St. John, now the Strand, and later moved to the Casino, Halifax, the Maritimes' de luxe house at the time. The urge to travel got him and he barnstormed around Massachusetts and New York state before returning. Then he came to Toronto.

Tom's instinct for showmanship is as sharp and sure as his pencil. Many a manager envies his ability to balance a program out of what is available in a fashion that caters to wide public taste. He can letter and lay out any kind of advertising required by a theatre in a curt and clear style, the excellence of his lettering being a tipoff to a characteristic capacity for detail and exactness. In other years he prepared many Canadian campaigns for British films imported by the late N. L. Nathanson, often carrying them out himself.

TOM DALEY is popular inside the profession and out and rarely does a highlight of his life crop up which doesn't provide an excuse for good-natured tomfoolery or sentiment. On one of his birthdays Win Brown, Walter Kennedy and Archie Laurie bribed some telegraph messengers out of their caps and whatever other togs could be donned without damage. Then they marched down Yonge street amid curious noon hour throngs, into the Imperial and made Daley's office re-sound with the worst rendition of "Happy Birthday" ever heard in these parts.

Last year, when the records showed that the Imperial had played more Academy Award winners than any other theatre in Toronto, the three Toronto newspaper film critics, Helen Allen, Roly Young and Jack Karr, presented Tom with an Oscar of his own—a somewhat gay plaster figure worth ten cents and stamped "Made in Japan."

Like all managers, he's not scared of late hours. When sleep defies him he applies his only little scheme of overcoming its obstinacy. Tom's favorite game is golf and once he had a Hole in One. So when he can't fall asleep he begins a mythical golf game. He confesses he has never been able to get past the second hole.

Blocky without being stocky, he vibrates with good health — something he brought to Toronto with him. His features bear the unmistakable affidavit of athletic interest—a dented nose. His

(Continued on Page 31)

Greetings

from the

NIAGARA CENTRE BUNCH



HYMAN FREEDMAN
SAM FREEDMAN
BEN PAPE
HILLY YUDEN



TO ALL
THEATRE MANAGERS
AND THEIR STAFFS

Holiday Greetings

from

**Tip Top
Tailors**
LTD.

Santa Claus With a Share

*Santa Claus Is Strictly a Circuit Operator
But Lionel Warren Payne Is His Biggest
Independent Competitor*

IN whatever place Canadian soldiers are sharing the battle for freedom there are always some who, during their moments of rest, think thankfully of one man and his family who live in a small Ontario town. The man is a motion picture exhibitor. His name is Lionel Warren Payne and he operates the Capitol Theatre in Listowel, Ontario.

For Warren Payne, aided by Mrs. Payne and some of their lively family of eight, has been the spark plug of what is probably the greatest one-man war effort in history. And that's no kidding. Ever since the war began the Paynes have maintained a blitz of giving that is amazing and almost unbelievable.

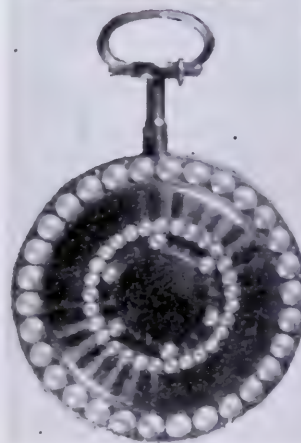
No possible way of making things more comfortable for the lads in khaki has escaped Warren Payne and the boys know it. Wherever they go there is always a warm place in their hearts for him. They use every means to let him know that he and Mrs. Payne are ever in their thoughts. One day, while listening to "Regimental Roundup" from Britain he was surprised to hear himself thanked over the air.

The Payne home is practically a museum of souvenir gifts from soldiers. There are all kinds of shell cases, a piece of a Messerschmidt shot down in England, and so on. Then there are the things the Paynes have been presented with right in their own home town. Various outfits, when they leave the training centre in the area, always remember them with gifts or kind words or both. The soldiers parade for that especial purpose and after a speech and presentation three cheers are given. Warren admits he has never heard them without a thrill and the rise of a lump in his throat.

Several regiments have presented the Paynes with silver trays and pitchers. Warren has received two eight-day chime clocks and Mrs. Payne a compact. These are but a few symbols of appreciation that decorate the Payne home.

The gift that Payne prizes most is a Napoleonic watch, originally worth \$1,200, which has a striker and is decorated on both sides with 95 matched pearls. It is a remembrance from the Canadian Fusiliers, London Regiment.

There's a rumor that Payne had to promise not to hock it and turn the money back to the boys in the form of gifts.



The upper picture is part of a postcard shot of L. W. Payne's theatre. The photographer placed the photo on the boxoffice. The card accompanied each of 172 Christmas boxes to former residents of the town who are overseas.

The lower picture shows one side of the case of a Napoleonic watch presented to Lionel Payne, Listowel, Ontario exhibitor by the Canadian Fusiliers, London Regiment, for his kindness. There are 95 matched pearls on both sides of the timepiece, originally worth \$1,200.

The inscription on the inside of the case reads: "Presented to L. W. Payne in token of esteem by All Ranks Canadian Fusiliers April 1942."

PAYNE and his wife, working independently and together with organizations, have presented almost \$30,000 worth of gifts to date and the total is still going up. They refuse to rest on their laurels.

To give you an idea of how wide their activities are here is a report of some of them:

Fordwich Red Cross.....\$ 277.00
Listowel Women's War
Service League8,686.95
Soldiers Sports Fund.....1,879.45

Telegram British War
Victims Fund\$ 701.69
Treats for sick soldiers.... 10.00
Soldiers going overseas
who were broke 50.00
British Fire Fighters
Fund 163.00
Listowel Men's War Time
Association 173.00
Boy Scouts Chin Up Fund 50.00
Salvation Army 55.00
Red Cross 418.00
Russian War Relief 163.00
Chinese and Greek War
Reliefs 136.00

More interesting are the direct gifts. These include: Tickets to soldiers, 12,964; oranges, 458 dozens; cigarettes, 244,820; cigars, 2,715; War Savings Stamps given away to promote sales, 2,241; chocolate bars; 1,260; good luck pencils, 1,145; ice cream bars and cups, 6,270—and so on and on.

We can hear you whistling.

PAYNE took over the Capitol, a 400-seater, when it was a store show 27 years ago. He does the projecting, his wife sells the tickets, the family shares the other chores and the neighbors pitch right in to help on benefits. And he considers himself successful, though he has handed out 9,000 passes to the troops. On occasions he has turned the theatre over to worthy charities for four days of the week. He is greatly appreciated in the community and has tokens of esteem for his service to it. When the church burned down the theatre was used for services and to raise money to build a new house of worship.

"I get a kick out of it," he explains. "Did you ever hear 800 men give you three cheers? I have—and it does something to you. Besides, my town is a soldier town. Those boys have helped put my theatre over and it's just a way of returning the benefits."

Then, of course, a source of inspiration for his humanitarian hustle-bustle is his son, who is overseas.

For Christmas, Payne is sending a box containing 24 chocolate bars, one 20 oz. can of tomato juice and one package of razor blades to each Listowel man overseas—a total of 172 boxes.

Lionel Warren Payne is a big man weighing around 250 pounds, with a limp resulting from infantile paralysis which he has had since boyhood. But he sure gets around.

You'll admit that he has a heart as big as himself. May his shadow never go less—unless he wants it that way.



LOOK
what you get for
CHRISTMAS
from

20

santa claus

FOX

Alice Faye
and Love Songs

Carmen Miranda
and Rumba Rhythm

Phil Baker
and
\$64 Laughs

Busby Berkeley's
direction!

Girlfully Glorious and in Technicolor



*The King of Swing
Benny Goodman
and his
Orchestra*

*William Le Baron's
production!*



20th Century-Fox presents
Alice FAYE • MIRANDA • BAKER
BENNY GOODMAN and his ORCHESTRA
THE GANGS ALL HERE
Eugene Pallette • Charlotte Greenwood
Edward Everett Horton • Tony De Marco
James Ellison • Sheila Ryan • Dave Willock
Directed by BUSBY BERKELEY
Screen Play by Walter Bullock • Based on a Story by Nancy Winter
George Root, Jr. and Tom Bridges • Lyrics and Music: "The Polka
Dot Polka," "No Love, No Nothin'," "A Journey To A Star,"
"Paducah," "The Lady In The Tutti Frutti Hat," "You Discover
You're In New York," "Minnie's In The Money" by Leo Robin and
Harry Warren • Dances Created and Directed by Busby Berkeley
Produced by WILLIAM LE BARON

*and from
20th
Century-Fox*



and a
happy new Year
with

HAPPY LAND
LIFEBOAT
THE LODGER
JANE EYRE
THE PURPLE HEART
BUFFALO BILL
FOUR JILLS in a JEEP

from the happy hit makers

20

**th
CENTURY-FOX**



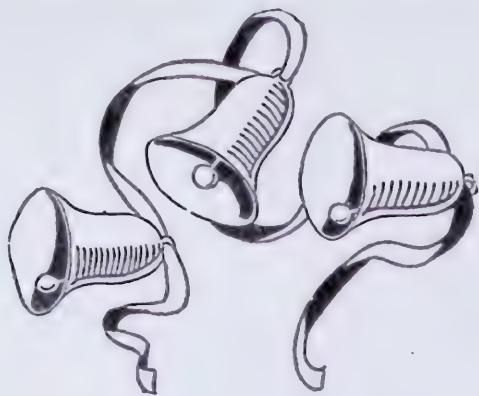
BEST WISHES



**INTER THEATRES
SERVICE Ltd.**

TORONTO





Season's Greetings

**FILM LABORATORIES
Of Canada Ltd.**

ARTHUR GOTTLIEB

Again — it's Christmas

—and again we welcome the opportunity of sending
Yuletide Greetings to all our friends in the moving
picture industry. We join with you in the hope that
before another Christmas, the blessing of Peace will
come again to all of us.

Carbon Sales Division

Canadian National Carbon Co. Limited

Halifax

Montreal

TORONTO

Winnipeg

Vancouver

By Ending the Long Battle to Harness the Spectrum to the Camera, Dr. Herbert T. Kalmus and His Associates Brightened the Movies

He Dreams in Technicolor

THERE was nothing surprising about the arrival of color films except their seeming perfection. As with the invention of Edison's Kinetoscope, interested people knew that someone must win the world-wide race to accomplish a method of offering active images in color, although in both instances the long-awaited results in no way lessened their novelty to the patrons.

A world no longer occupied with the grim business of war is bound to pay tribute to Dr. Herbert T. Kalmus, whose research led to the perfection of the three-color process known as Technicolor. It is freely predicted that the day of the black-and-white motion picture is almost over. For Technicolor, newest peak of motion picture invention, has captured public taste and raised the general standard of boxoffice health.

Color films aren't new. In 1911, there was opened in Los Angeles the Kinemacolor Theatre, which offered all-color programs of films showing flowers, birds and landscapes. This novelty caused quite a furor. That year the New York Theatre Roof also ran color films, popular even if indistinguishable at times.

The growing film industry began to think seriously about color. In 1912 Gaumont offered the hand-colored "Bells of Paradise" and "The Lion's Revenge." But color films for general use were 25 years away.

DR. KALMUS, now president of the Technicolor Motion Picture Corporation, entered the film field to work on a device known as the Vanoscope, which he and his associates dropped as impractical. They then decided that what films needed was color.

In 1917 Technicolor made its first feature-length film, with Grace Darmond and Niles Welch playing the leads. It was serviced by a laboratory which had been built inside a railway car at Boston and rolled to the scene of production. This film had been preceded by one made in England by another process which failed to achieve synchronization of color, thereby causing a horse to be shown with two tails, one red and the other green. There were other imperfections in the English attempt.

Now Technicolor is the order of the day in the industry and research is being continued in the same avid way by Kalmus and his associates.

Said wise Sam Goldwyn, on returning to Technicolor production five years after his "Goldwyn Follies":

"With wartime restrictions on



DR. HERBERT T. KALMUS

President and general manager of the Technicolor Motion Picture Corporation. Dr. Kalmus was a professor at Queen's University, Kingston, Ontario, from 1913 to 1915, at the same time acting as head of the government's research laboratory of Electrochemistry and Metallurgy.

GREETINGS
IRVING SHULMAN
CENTURY
Trenton, Ont.

Season's
Greetings
AL PERLY
MIDTOWN
THEATRE
Toronto

set costs, it is considerably more difficult to give pictures the production we once could. The war has forced us to employ fewer and simpler sets, more imagination. And after talking to exhibitors and studying various polls, I have come to the conclusion that color is that extra something that will sway the public to condone what in times of peace might have been considered austerity."

Technicolor rents its cameras and cameramen to the studios, providing at the same time specialists in color who light sets, lay out color scores, act as consultants and teach members of the studio staff.

In 1943 Technicolor reached an all-time high. War restrictions have prevented the construction of new cameras and the present battery is being taxed to the limit.

To the credit of Kalmus and his associates, no alternative method exists which even comes close to threatening the supremacy of Technicolor.

DR. KALMUS is well-known and highly regarded in Canada. From 1913 to 1915 he was professor of Electrochemistry and Metallurgy at Queen's University, Kingston, Ontario, at the same time acting as director of the Dominion Government's research laboratories in the same fields. During this period he was president of Kalmus, Comstock and Wescott, which engaged in industrial research and development.

The year after he concluded his work in Canada Dr. Kalmus became president of Technicolor Motion Picture Corporation, serving in that capacity ever since.

A graduate of Massachusetts Institute of Technology in 1904, he indulged in some academic barnstorming, securing a degree in Switzerland, acting as president of the University School in San Francisco, studying in Europe, returning to teach at his alma mater, then serving in Canada.

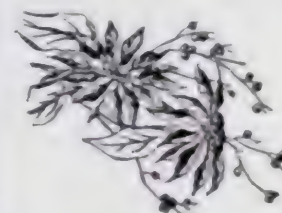
In November, 1938 Dr. Kalmus was given the Progress Award Medal by the Society of Motion Picture Engineers. In 1940 the National Association of Manufacturers made him the recipient of its Modern Pioneer Award.

Though he has made many contributions to modern research, Dr. Kalmus will probably be remembered best for Technicolor, which brought new enjoyment to the world.



Greetings

JULES LAINE
BEN GARSON



MOTION
PICTURE
THEATRES
ASSOCIATION
OF
ONTARIO

SYD TAUBE, Secretary
105 Crown Building,
26 QUEEN ST. E.
TORONTO

"Papa, this guy must be
a phoney—you always
told me that LEO
THE M-G-M LION
WAS SANTA CLAUS!"

"RIGHT MY
BOY, THIS
IS SANTA CLAUS"



Season's Best Wishes



Johnny Poole and the staff of

PARAMOUNT
POSTER SERVICE

and

METRO DISPLAY Co.

243 CHURCH STREET
TORONTO

NAT TAYLOR

Do you remember how
worried we were last
Christmas about the war?
So

Do Your Best

and time will
take care of everything

RAOUL AUERBACH

FOR YOUR MERRIMENT AT
CHRISTMAS

AND MAY

1944

BE BLESSED WITH PEACE
AND HAPPINESS

ESQUIRE FILMS

Distributed in Canada By
Empire - Universal Films, Ltd.



SEASON'S GREETINGS

*and best wishes for a
happy and prosperous 1944*

PRODUCERS OF

**Screen
Trailers**

Made-to-order and stock
announcement trailers.



PRODUCERS OF
THE FAMOUS

**Canadian
Cameo**

SHORT SUBJECTS



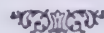
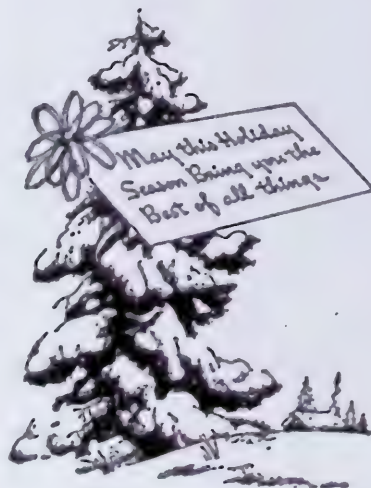
ASSOCIATED SCREEN NEWS LIMITED

MONTREAL

TORONTO

B. E. NORRISH, M.E.I.C., M. Sc.
President and Managing Director

*Compliments
of the Season*



**THEATRE HOLDING
CORPORATION, LTD.**

IN THREE YEARS PRODUCERS RELEASING CORP. HAS MADE MORE PROGRESS THAN ANY COMPANY IN THE INDUSTRY AND KEEPS MOVING FORWARD STEADILY

An Up-and-Coming Company



LEON FROMKESS
Vice-president
in charge of production



O. HENRY BRIGGS
President of
Producers Releasing Corp.

A DEAL to produce seven Westerns and eight films on a modest budget made by a handful of film exchanges banded together as a releasing corporation has blossomed out into one of the finest independent companies in Hollywood. Back in March, 1940, a scant three years ago, Producers Releasing Corporation was founded on such a deal with Sigmund Neufeld, now a member of PRC's production directorate.

This year, PRC, in an historic step indicative of its growing stature in the industry, purchased the former Fine Arts Studios on the West Coast as the company's production centre.

In the coming year this company, which started in 1940 with 15 pictures, will release 40 pictures, 24 features and 16 Westerns, on a budget twice as large as that used last year and three times greater than the budget for its first year of production.

After president O. Henry Briggs took over in January, 1941, there was no doubt as to the future of PRC. It was no longer a little company. Production budgets were increased every three months and the company began making a bid for "A" playing time in American and Canadian houses.

One month after Briggs came to the PRC presidency he announced the appointment of Arthur Greenblatt, later vice-president in charge of sales, as general sales manager. That year, the second of its operation, PRC planned 24 features and 18 Westerns. It delivered the whole 42 with promised promotional campaigns. Greenblatt has just resigned, being replaced by Leo J. McCarthy.

In March, 1943, Briggs decided that the company was getting strong enough to need a sharply stepped-up production plan. He sent Wall Street man Leon Fromkess to the West Coast as vice-president in charge of production. Fromkess outlined a big showman-like production lineup for 1942-'43 including the high budget film "Corregidor," which the more important circuits snapped up. This encouraged PRC to spend more on future films.

PRC is composed of a number of producing units which spent over a million dollars on

the 1943 releases and are expected to go ahead on the large program planned for the coming year. These units include Arthur Ripley, Jack Schwartz, Sigmund Neufeld, Alexander Stern, Atlantis Productions and S. & N. Productions.

The company has shown a steady gain in bookings, the volume of these being greater every year in comparative periods. This is true of Canada as well as other countries. Advertising budgets have been increased with regularity and the company is not afraid to pour money into promotion when the occasion warrants it.

Covering another angle in the production setup, PRC appointed Martin Mooney, screen writer, as story editor, a move regarded in Hollywood as a step in the right direction.

The national meeting of franchise holders and branch managers in Chicago in November, 1942, marked a significant step forward in the history of PRC. At this meeting Briggs stressed the fact that PRC was geared to expand in every department at a pace in keeping with the response of exhibitors and the steady progress of the company. He pointed out that the advantage of the company was due primarily to its ability to fulfill its commitments to the letter in production values and delivery as promised. PRC would expand in direct ratio to the demand for product and the company's ability to meet that demand, Briggs stated.

PRC has developed in many directions. Besides its standard 35 mm. production, this fall the company started to go in for 16 mm. product when it acquired majority stock control of Official Films, Inc., engaged in producing and distributing 16 mm. non-theatrical, educational and entertainment films.

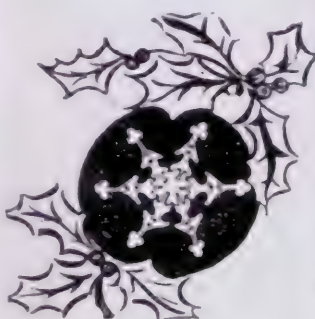
Producers Releasing Corporation has been conspicuously successful in Latin-American houses and this year expanded toward Europe with the appointment of William Gell, former Pathe managing director in London, as PRC's European representative. On the North American continent the company has a strong setup with exchanges in 30 American key cities operated by franchise holders and six in Canada. The

outright purchase of an exchange in Omaha recently points the way to PRC's future distribution layout.

With O. Henry Briggs at the helm and Leon Fromkess plugging the production end of things, many people won't be surprised if this new corporation emerges soon as a major company in picture production. That's Briggs' ambition for PRC and he and his associates have done a magnificent job of putting new blood into a young, up-and-coming organization.

And Harry Allen, veteran Canadian exhibitor, who knows a good thing when he sees it, is helping PRC become a top-drawer item. He's its Dominion chief and never misses a chance to boost.

Merry
Christmas
and a
Happy
New Year
PICTORIAL
DISPLAY



★

Canadian
Automatic
Confections
Ltd.



*May Next Year's Festivities
Be Celebrated in a Joyous
& Peaceful World*

Paramount Pictures

WISHES

One and All

A MERRY CHRISTMAS

and a

HAPPY NEW YEAR



Best
Wishes

★

from

SAM ULSTER

★

Christmas
Greetings

•

**COLEMAN
ELECTRIC
CO.**

258 Victoria Street

TORONTO

★

Season's
Greetings

JOE ROSENFELD

of

Rosenfeld & Allen

21 DUNDAS SQUARE

Toronto

Headlines

OF THE YEAR GONE BY

1942

DECEMBER

Motion Picture Theatres Association of Ontario launched with Ed. Warren as president. Lucian Roy, Canadian newsreel cameraman, killed in crash. Clair Hague Heads Pioneers. Sam Wells defeats Arthur Milligan for presidency of Toronto branch of IATSE. Press Chops Theatre Space. Ben Freedman succeeds Barnett Laxer as president of Independent Motion Picture Owners Association of Ontario.

1943

JANUARY

Premier Hepburn of Ontario bans NFB's "Inside Fighting Canada" as pro-Ottawa propaganda. Canadian IATSE and National Union of Projectionists Merge. Exhibitor associations protest 16 mm. inroads. Industry Boosts Russian Aid Drive in Canada.

FEBRUARY

John Grierson, head of National Film Board, takes over War Information Board. Future Shortage of Prints Seen. Fox, Paramount Back Television. R. T. (Bob) Stevens, Northern Ontario theatre man, passes. Arthur Lee killed in Clipper crash.

MARCH

Greer Garson picked by Dominion critics as the best player of 1942 in Canadian Film Weekly Poll. Gary Cooper selected as Canada's best boxoffice star of 1942 by exhibitors. "Mrs. Miniver" wins critics' vote as best picture of 1942 in Canada. "How Green Was My Valley" is selected by Canadian exhibitors as best boxoffice film of 1942. Greer Garson and James Cagney win Academy Awards. No more prints for benefit shows, distributors rule. Ottawa police end midnight shows. Navy founds seagoing film circuit. Theatres busy on fats drive. New Glasgow, N.S., honors N. W. Mason, veteran showman, on his 79th birthday. Alberta annual report shows attendance up almost 1,500,000. Film and theatre men boost Red Cross drive. Saskatchewan exhibitors ask for film depot. Manitoba Legislature defeats bill to ban juveniles under fourteen from seeing adult pictures.

APRIL

Nova Scotia admissions increased in 1942 by 2,378,654, report reveals. House of Commons argues about justice of amusement tax of 20 per cent on movie showings. Canada's 1941 movie take \$3,710,-

304 over 1941, says Dominion Bureau of Statistics. Projectionists get pay boost. Sunday Shows okayed for troops. Film and theatre men all out for Fourth Victory Loan.

MAY

George "Pop" Phillips, Kitchener, Ontario pioneer, passes. Projectionists and head bookers get special consideration under new Selective Service order. Mary Pickford tours Eastern Canada for war victims. N. L. Nathanson passes in Toronto.

Theatre safety praised by O. J. Silverthorne, head of Ontario Motion Picture Bureau, before Dominion Fire Prevention Association in Ottawa.

JUNE

Percentage policy starts in army camps. Theatre business up 10 per cent in Canada, according to Dominion Bureau of Statistics. Merchants protest curb lineups for theatres. Showmen help Greek Relief. Vandalism in theatres becomes major problem. Government switches Dominion Day and disrupts bookings. Canadian public votes against Sunday shows in Gallup Poll. Paramount holds annual convention in Toronto.

JULY

NFB refuses to reveal rental returns before House of Commons. Not one life lost through fire in Canadian theatres during 1942, says report of Dominion Fire Commissioner. Syd Samson comes from Buffalo territory to head 20th-Fox in Canada, pinch-hitting for Jim O'Loughlin, away on sick leave. Fire causes \$4,000 damage at National Film Board, Ottawa.

AUGUST

Tax-free shows bring protests from exhibitors. James P. O'Loughlin passes in Quebec. Empire-Universal convention in Toronto. Leslie M. Frost becomes Ontario treasurer, inheriting jurisdiction of Motion Picture department. National Council of Independent Exhibitors convenes in Toronto and elects A. J. Mason president. Quebec ends pool deliveries. Quebec Allied Theatrical Industries calls for national unity. Groupings okayed by WPTB.

SEPTEMBER

Theatre men plan coal conservation. Odeon denies that it has been acquired by J. A. Rank of Britain. IATSE unionizes NFB projectionists. Canadian overseas troops share American films. Emergency film centres created to guard against misadventures in Ontario. "Socker" Coe speaks in Toronto.

(Continued on Page 34)

The
Season's
Best

•

from

BEN ULSTER

★

Best
Wishes
to the
Trade

•

**PEERLESS
FILMS
LTD.**

•

JACK ROHER

★

Greetings

JOE COHEN

CROWN THEATRE

BROADVIEW THEATRE

Toronto

Contrary Mary — Mary Was Right

(Continued from Page 13)

under a deal that gave her one-half of the profits of her films, which were released through Artcraft Pictures. In 1919 she was one of the organizers of United Artists, becoming vice-president in 1935.

As was demonstrated by her decision to throw her lot in with motion pictures, Mary Pickford is a lady of keen judgment and alive with progress. She appeared in talking pictures and a radio series. She is an executive, a writer, producer and actress. Her return to production has been definitely promised.

MARY PICKFORD is still the First Lady of the motion picture world. Much of her time has been taken up with philanthropy of one kind and another. She has visited many places in Canada and the United States for the war effort. Not so long ago she entertained in her Hollywood home, Pickfair officers and men of the First Composite Battery, Royal Artillery, most of them veterans of Dunkirk and North Africa.

There isn't a place of human habitation in the civilized world that wouldn't be proud to call Mary Pickford its own. Yet in Toronto, where she was born, there is nothing to identify her with the city. Paintings of civic notables adorn the corridors of the City Hall — but none of its most famous daughter.

Her first home, 561 University Avenue, has been wrecked. It was neglected and unidentified for years, though many tourists came to see it. Mark Larkin, representative of Charles Francis Coe, salvaged two bricks from it which he sent to the Motion Picture Section of the Los Angeles Museum. Ben Cronk of United Artists also saved two bricks which he forwarded to Mary.

In all Canada there is nothing but the love of the people to identify Mary Pickford as its own.

VANNIE CHAUVIN

Plaza Theatre

Tilbury, Ontario

HARLAND RANKIN

Chatham, Ont.



Credo of a Columnist

Some time ago—over a century—there was a New York scribbler named Washington Irving who had a quick eye for the unusual in people and appreciation for a fetching yarn. He whipped up Rip Van Winkle, whom Disney will probably snatch for a BO booster one of these days.

Several of Wash's getups were pre-Winchellian Gotham gossips. One said that he was "A mere spectator of other men's fortunes and adventures; and how they play their parts." Another explained that

"With baked, and broiled, and stew'd and toasted,
And fried, and boil'd, and smok'd and roasted,
We treat the town."

That's how every columnist whose job is to purvey human interest feels about it.

A Terrific Temptation

Personally, with a minor exception, I have quelled the urge to limn a few of the prize characters who abound in the province it is my duty to report. The departure from this form of self-denial was the series called "Sketches in Sulphuric Acid" which, though about fictitious folk, made a few necks red.

I have long since discovered that many film and theatre men are sensitive souls. Requests for a chance to talk to them along biographical lines worries them. They must have assurances of kind treatment. Some refuse to bother. Too busy. They even refuse to deny, confirm or state the case when a news story is being sought but do a burnup afterwards.

That doesn't go for all of them, of course.

However, they learn that it pays to respect the press and work with it. The reporter, who is only trying to make a living, gets the story anyhow and is under no obligation to delay it to suit the other fellow's purposes.

About the temptation to capture a few quirks of On the Square-heads—what restrains the reporter? Friends, a sense of sportsmanship, that's all. The reporter is a sure thing in any tiff that may arise and that plays on his sense of honor.

The late John Eastman, a famous Chicago editor, put it this way:

"A newspaperman can get even with anybody in the world if he lives long enough. I just sit here quietly with a bouquet of roses in one hand and a sock of nightsoil in the other. And my friends and enemies pass under my window."

If people don't feel like being treated as characters, they're within their rights. The ones who are so tempting are those who carry themselves like geniuses because they happen to be in the motion picture industry instead of selling pork and beans, which is just as demanding. Some even expect that their power be accepted as a substitute for personal excellence.

It's Really Not Bad

Outside of the odd wrongo, most of the boys in the business are right guys. A few are positively princes who will do anything for anybody.

There's really no reason to wield a wicked pen. Even when they won't stand right up to their USA superiors and say: "Look here, we're Canadians! You have a trade press over there that you're proud of. We have a chance to establish one here. We want you to help us support it in the same fashion you support the USA trade press, which dismisses Canada with a couple of pages."

Some companies are supporting a Canadian film trade press in wonderful fashion—but not all.

Oh, well, these are just a few stray thoughts during the sumup season.

The season's best to you.

Merry Christmas
and a
Happy New Year!

National Council of Independent Exhibitors of Canada

A. J. Mason, Pres.
Henry Falk, Chairman
B. Freedman, Treas.

Independent Motion Picture Exhibitors of Ontario

B. Freedman, Pres.
H. Romberg, Sec.

Best Wishes

STUART SMART
Capitol, Port Hope



Season's
Greetings

FILMART
Announcement
Trailers

45 RICHMOND EAST
TORONTO



SEASON'S
GREETINGS



FROM THE
STAFF OF

**COLUMBIA
PICTURES**

CANADA

LOUIS ROSENFELD

A
R
T
K
I
N
O

PICTURES

BEST WISHES
for the
COMING
SEASON

CANADA
LIMITED



Season's Greetings

TO THE TRADE

B & F
Theatres Ltd.



SAM FINE

SAM BLOOM

All the best in
Happiness and
Prosperity for
CHRISTMAS
and the
NEW YEAR

REPUBLIC PICTURES

Distributed in Canada By

Empire - Universal Films, Ltd.

**Paramount
Windsor Theatres**
Limited

wishes the Trade
**A Prosperous
and
Happy New Year**



**Merry
Christmas**

**TO ALL
CANADIAN
EXHIBITORS**

**MONOGRAM
PICTURES**
Of Canada Ltd.

Season's Greetings
TOMMY MASCARO
Capitol, Belleville, Ont.

**Merry Christmas
and a
Happy New Year**

**Metropolitan
Broadcasting
Service Ltd.**

Fifty Years of the Motion Picture

(Continued from Page 6)

Theatatorium in Toronto as one of the first houses on the North American continent to feature regular showings of films. Five cents was the price to see "The Train Wreckers." Griffin realized that the low price of admission cheapened the idea in the mind of the public and raised it.

Soon Griffin opened four more motion picture theatres in Toronto, the Auditorium, Variety, Lyceum and Trocadero in that order. In a few years he had similar theatres in operation in eight Ontario cities and towns. He began by presenting a mixed program of films and vaudeville but dropped the actors whenever possible.

In the early years of the industry the touring exhibitor was quite common. Clarence Robson moved about Canada showing films of the South African war and accompanied a war correspondent who lectured. Popular in 1898 were films of Queen Victoria's jubilee.

The first Maritimes showing of the motion picture as regular entertainment took place in St. John, New Brunswick. It was sponsored by Eduard Augur and with Charles Kerr and William Daley.

With the progress of motion picture exhibition towards the status of an established business, projection became a recognized trade. In 1901, George Mehl was elected the first president of the Toronto projectionists local.

IN other years there were quite a few motion pictures made in Canada for theatre distribution. The British American Film Company of Montreal, made "The Battle of Long Salt," and one other film in 1914. Ernest Shipman made films of several of Ralph Connor's stories, some of which were filmed in Canada. There were several companies or-

ganized for Canadian production, among them the Canadian International Films Limited, for which Bruce Bairnsfather directed "Carry On, Sergeant," at Trenton in 1928.

There were, of course, many films shot in Canada by American companies.

Canada has always enjoyed a fine reputation for its shorts. Since 1921, the Associated Screen News has turned out hundreds of excellent short subjects, for private business firms, government departments and theatre showings. The ASN is still a thriving organization. The Canadian government has used short subjects since 1910 and possibly earlier, maintaining a motion picture bureau which was supplanted by the National Film Board.

This article contains but few of the surface facts about the history of the motion picture in Canada. Perhaps, at some future time, a fuller account may be made available.

Canada, then, may well be proud of its record in the motion picture industry. For a half-century we have marched shoulder to shoulder with the acknowledged leader of the field today, the United States, and also provided substantial support to England's efforts.

The present generation of motion picture workers owes much to those enterprising souls who first spread the motion picture throughout Canada's vast domain.

*Compliments of
Season*

**THE PEERLESS
PRINTING CO.**

Printers, Stationers & Office
Supplies

M. NIDERMAN, Prop.

182 Spadina Av., Toronto

GREETINGS
MOORE'S THEATRE
Grimsby, Ont.

*A Merry Christmas
to all of you and a very prosperous
New Year*
J. H. CHOQUETTE
STAR THEATRE
WATERLOO, P.Q.

*Season's
Best*

**CASINO
THEATRE**

TORONTO

Season's Greetings



**GENERAL THEATRE
SUPPLY CO., LTD.**

TORONTO

MONTREAL

Greetings



TO ALL MY FRIENDS
IN THE INDUSTRY

JOHNNY COHN



★

**Mavety
Delivery
Service
Ltd.**

★

Charlie Mavety

★

**All the Best
for
Christmas
and the
New Year**

★

**BILTMORE
THEATRES
LTD.**

TORONTO

What's the Film Board Idea?

(Continued from Page 14)

be regarded as part of the industry in the future.

For the most part NFB subjects are interesting rather than entertaining. Exhibitors are glad to play them to help support the idea behind them. The idea, however, becomes blurred on occasion. The NFB subject, "Gates of Italy," soft-pedaled Fascism, not deliberately but because the race to match the headlines left little time to balance things. And Roly Young of the Toronto Globe and Mail threw a whole column of type at the NFB because one of its reels, made for American consumption, had very little that Canadian about it.

If shorts made for American and world consumption do not boost Canada, it must be because either they are a straight commercial venture designed to win revenue, or an information service for the cause of the United Nations.

THE NFB is not only a triumph of achievement but a big business. Last year 348 films were made for theatres and 808 for other showings. In its last fiscal year the NFB spent more than a million and a half dollars, most of which was provided by departments ordering films. No figures on its commercial activities are available.

One hundred travelling projectionist are kept busy by a total monthly rural audience of 350,000 and a factory audience of 250,000.

The National Film Board has eight members, two of them Ministers of the Crown, three senior civil servants and three laymen. The chairman of the board is Major General the Hon. L. R. LaFleche, Minister of National War Services. They act as guarantors of impartial operation. This board decides on policy in respect of public issues and its decisions are carried out by Grierson and his associates.

Nevertheless, it will be a long time before the NFB ceases to be an object of keen interest and considerable worry to people with a public conscience.

GREETINGS

WALTER F. HELM
Avon Theatre
Stratford, Ontario

BEST WISHES

MEL JOLLEY
Marks Theatre
Oshawa, Ontario



from the

**Canadian
Performing Right
Society**

TO ALL EXHIBITORS

Season's Best Wishes



FOTO-NITE
Amateur
SHOWS LIMITED

PETER BARNES, PRESIDENT

Season's Greetings

★

Firestone Theatre Enterprises

★

SAM FIRESTONE

HARRY FIRESTONE

CRESCENT THEATRE

Toronto

J. MERLINO



Season's Greetings

To Our Many Friends

IN THE
MOTION
PICTURE
INDUSTRYCHARLIE
CASHMANPHOTO ENGRAVERS &
ELECTROTYPERS
Limited - Toronto

Herring Choker Away From Home

(Continued from Page 17)

consumption of cigars is guaranteed to keep Cuba economically sound. His favorite gag is to scan his pal Archie Laurie in a worried way and remark how bad he looks. This, says Tom, is guaranteed to send Archie hotfooting it to the doctor.

Tom is deeply sentimental and though he has seen mountains of films a sad scene will raise a lump in his throat the size of a meteor.

A COUSIN of his is Tom (Tim) Daley, coast of the Boston ball team, former Chicago catcher and Toronto manager. Once, during a visit home, an old man stopped him on the street and asked our Tom to come with him to his home to see a souvenir. It turned out to be a newspaper clipping about the time when, playing before royalty, the other Tom hit a home run. The old-timer had his Toms mixed.

Our sentimental Tommy said nothing, leaving the old fellow happy with his delusion.

Daley is a pushover for martial music. For years he belonged to the 28th New Brunswick Dragoons, becoming a Squadron Sergeant-Major and being sent to the Royal Canadian Dragoons' school at St. John's, Quebec, for training. He still feels a pang about the time the squadron went to England and he couldn't go along. Tom tried to enlist during the last war but his peepers were against him. He often muses regretfully about what he missed.

Being turned down, however, was no guarantee of wartime safety. During the Halifax explosion in 1917 he was reported missing but turned up alive and in one piece, causing gleeful retractions.

But having been prevented from joining the first big tiff actively, he has kept the peace ever since.



Season's Greetings

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All the Best

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from

BEN
FINKELSTEIN

HEADLINES Of Last Year

(Continued from Page 27)

OCTOBER

Fifth Victory Loan gets strong industry support.

Midnight shows dropped by circuits to save coal.

Morris A. Milligan elected president of Ontario Motion Picture Theatres Association.

Clarence Robson, industry pioneer, passes in Keswick, Ontario.

Canada shares "This is the Army" profits.

No result of unity meeting between both Ontario exhibitor associations.

Toronto police rule that lineups must have theatre supervision.

"Socker" Coe speaks in Montreal.

NOVEMBER

Altzev, Russ film representative, welcomed in Toronto.

Managers are key men, says Selective Service.

Saskatchewan exhibitor upsets theatre fee freezing rule in court.

Ontario and Quebec exhibitor groups talk national organization.

Vault explosion causes fire in Film Exchange Building, Toronto, resulting in the death of one man and \$75,000 damage.

Alberta exhibitors form Alberta Theatres Association with Matt

KAPLAN & SPRACHMAN
ARCHITECTS

Toronto

Park as president and call for national organization.

Another music royalties collection agency, the American Performing Right Society, opens in Canada.

DECEMBER

WPTB issues Order No. 332, which bans show cards anywhere but on theatre premises, public conveyances and 24 sheets. Heralds are killed.

Musical Protective Society appoints Norman S. Robertson, K.C., to oppose collection of royalties by new body, American Performing Right Society, before Copyright Appeal Board.

Canadian Picture Pioneers hold annual meeting in Toronto and add Jack Arthur, Tom Daley, Leo Devaney and Morris Stein to board.

Motion Picture Section of the Toronto Board of Trade elects R. W. Bolstad chairman and Sydney Samson vice-president. The branch went on record as opposing the use of 16 mm. films by distributors to promote rental of 35 mm. product.

Coroner's jury at the inquest on Herbert Naiman, who died after being rescued from film exchange fire, finds that he died after inhaling gases. The verdict stated that there was "marked negligence" in allowing naked film to be stored. The verdict also said that the origin of the fire was unknown and recommended that exchanges be confined to one and two-storey buildings outside the municipal limits, such structures not to contain projection rooms.

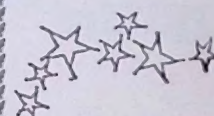
David Seigal elected president of Toronto Local (173) of IATSE, defeating Sam Wells.

Season's
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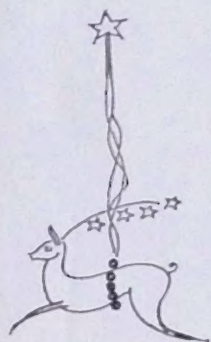
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Windsor, Ont.

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from

TOM DALEY

of the

Imperial Theatre
Toronto

TO THE
INDUSTRY

*Best Wishes
for the
Coming Year*



IATSE

Toronto Local
(173)

Moving Picture
Projectionists

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